

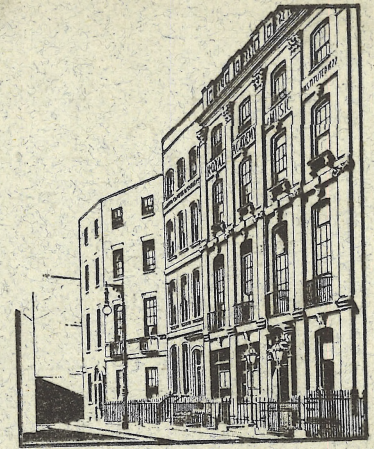
R. A. M. CLUB.

THE SECRETARY regrets that the sending out of the present copy of the Club Magazine has been delayed owing to his recent severe illness.

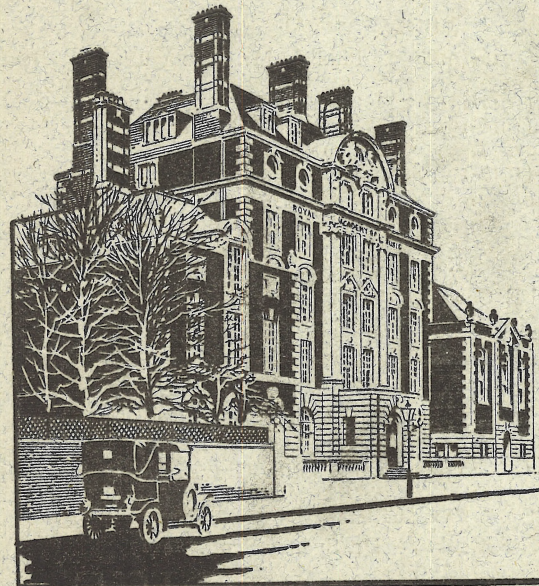
"Sing unto God."



THE
R. A. M.
CLUB
MAGAZINE.



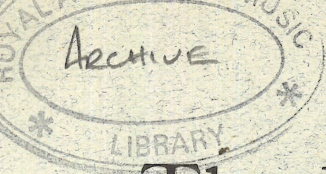
TENTERDEN STREET, 1822.



MARYLEBONE ROAD, 1911.

— — —
No. 53.

— — —
March,
1918.



The R.A.M. Club,

Founded in 1889,

For the promotion of friendly intercourse amongst Past
Students of the Royal Academy of Music.

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The R.A.M. Club Magazine.

No. 53.

MARCH, 1918.

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Chamber Music.

By H. W. RICHARDS, MUS.D.

AN ABSTRACT OF TWO LECTURES DELIVERED AT THE ROYAL
ACADEMY OF MUSIC ON JANUARY 23RD AND 30TH, 1918.

As a preliminary, it will be instructive to say something about those instruments which preceded the violin as we now know it. The viol was the generic name for the family of bowed instruments which were the predecessors of the violin. Invented about the fifteenth century, the viol was made in four different sizes—treble, tenor, bass, and double bass. The tone was penetrating rather than powerful, and inferior in quality and flexibility to that of the violin. There were other instruments of this family that were of historic importance, such as the viol d'amore and the viola pomposa. The expression "chest of viols" signified a set of stringed instruments of about six in number—two trebles, two tenors, and two basses. As far back as 1610 Orlando Gibbons published "Fantasias in Three Parts, Composed for Viols," and even later one sees the expression "apt for viols and voices," showing that vocal music was mostly played by these instruments.

The violin as we have it to-day is about three centuries old. Its substitution for the viol was due to the great improvement which had taken place in the model and also to the louder tone of the violin. It was at Cremona that the violin-making trade was concentrated, the reason probably being that in the sixteenth century Cremona was a famous musical centre. The renown of the Cremona violin soon spread to all the surrounding countries. It owes its reputation chiefly to the brothers Amati. The idea of treating the violin as a work of art as well as a tone-producing machine existed before their time, but so far the artistic impulse

had produced only superficial decoration in the form of painting and inlaying. The brothers Amati reduced the outlines and surfaces of the instrument to regular and harmonious curves, and rendered the latter more acceptable to the eye by a varnish deepening the natural beauty of the wood. The most notable makers who followed them were Nicholas Amati, Stradivarius, and Joseph Guarnerius. These augmented the tone of their instruments, but for sweetness of tone and artistic beauty of the design the old brothers Amati even yet remain unsurpassed. Stradivarius marks the culminating point of the art of making stringed instruments. It was he who perfected the model of the violin and its fittings.

When we remember the date of Stradivarius, it will be seen that the art of violin making had gone far ahead of the composers; the instruments of that date were more than equal to any demands which the music then in existence could make upon them. Instrumental music was in a very backward state, because the composers seem to have had no idea what to aim at in writing for them. They simply wrote music in imitation of choral music: technique in performance and technique in composition did not keep pace with the construction of the instruments.

It was left to Corelli to put music for strings on a sound basis. His works, though in the main laid out in the form adopted by his predecessors and, as far as technique goes, keeping within very modest limits, yet mark an era both in musical composition and in violin playing. They served as models to the best of his successors, and are distinguished chiefly by conciseness of form and logical structure. There is nothing tentative, vague, or experimental in them; the various points are balanced to a nicety, and the whole finished up and rounded off with unerring mastery. Vivaldi, a Venetian, is chiefly known for his fertility as a composer and for his gift of devising new effects for the instrument. Tartini, by a rare combination of artistic qualities of the highest order, wielded for more than half a century an undisputed authority in all matters of violin playing, not only in Italy, but also Germany and France. Henry Purcell wrote twelve Sonatas—or, as we should call them, Trios—for two violins and bass, founded upon Italian models.

Corelli wrote both what he called *Sonate da Chiesa*—that is, in the Church style—and *Sonate da Camera*, which consist of dance movements such as became familiar both in the Suites or *Ordres*. The Church Sonatas generally consisted of a slow and dignified introductory movement, a solid fugal allegro, an expressive slow movement, and a lively finale. The Chamber Sonatas usually consist of a group of movements in the same alternation of slow and quick movements as in the more serious Sonatas. They contain the features of the later developments of instrumental music, such as definiteness of rhythm or tuneful subjects, the reiteration of phrases, sequences, systematic key

arrangements, and so forth. Corelli's works mark an all-important point, establishing the principle of the grouping of contrasted movements and the complete emancipation of instrumental music from the trammels of the vocal style.

The first great writer of String Quartets was Haydn. The form of the Quartet seemed to be his natural mode of expressing his feelings, and he brought it to great perfection. These compositions of his had a peculiar stamp of life and freshness, cheerfulness and geniality, and these characteristics at once secured them universal acceptance. Mozart said that it was from Haydn he first learned to compose Quartets. He wrote a vast quantity of works, but was not, as is generally supposed, a quick writer. Of Quartets he left eighty-three examples.

Mozart was not only a prodigy but a great genius, and he extended and broadened the Quartet in every way. With his splendid gift of polyphony, as well as for melody, he at once opened up a new world. In the set dedicated to Haydn we notice, besides the development in form, the development of the idea, the making each part of equal interest and importance. Theoretically, in a perfect Quartet there should be no principal part. The six Quartets just mentioned were so far in advance of their time as to be considered on all sides as "hideous stuff." Nowadays, we have come to find little that is surprising or hideous.

We now arrive at the great master who did such wonders for the String Quartet, as indeed in all branches of the art. Beethoven began the composition of Chamber music in the forms that were prevalent in his day, and his alterations and additions to them grew with the necessities of his expression. He permitted himself a greater liberty than his predecessors had done in the relationship of the keys of different movements, and in the proportion of the clauses and sections with which he built them up. He never allowed his movements to be cut up into sections, but his endeavour was to give them a unity and consistency as if they were an organic growth and not a piece of music cunningly put together. In his later Quartets, as in all his late work, he wandered farther from the old paths. The form in these seemed to be a secondary consideration, and the thought or idea everything. This fact, as much as the obscurity and individuality of the thoughts themselves, is perhaps the cause why these noble works are difficult to understand. Beethoven's modification of keys, amplification of the development section and coda, and introduction, seem to have sprung from his regarding his music less as a piece of technical performance than his predecessors and more as the expression of the ideas with which his mind was charged.

Beethoven developed his genius by thoroughly studying the creations of Haydn and Mozart, and one can clearly trace their

influence in his early works, although his individuality is always apparent. But, as is to be expected of a genius so pre-eminent, he anticipated the tendencies of the artistic progress more decisively than the other composers of his time or even of the time which immediately followed him. During the whole of his career he was constantly moving onwards in the direction of a new type of art, not only expanding the Sonata form to its very utmost limits, but breaking away altogether in his later works and endeavouring to find a scheme for a new kind of art, though he still called his works Sonatas and Symphonies. The posthumous Quartets of Beethoven are supreme as examples of texture. In these we find each individual instrument fitted with passages ideally suited to its idiosyncracies in the matter of style, each independent, each ministering by individual vitality to the greater vitality of the whole.

Great as are Schubert, Mendelssohn, and Schumann, it was the influence of the still greater Beethoven which could not be withstood. Mendelssohn wrote seven Quartets, and the three wonderfully original and romantic Quartets by Schumann will always be appreciated by music lovers. Schubert appears to occupy a peculiar position. He was as spontaneous as Mozart, but he was not as deeply intellectual a composer as either Beethoven or Brahms. His D minor posthumous Quartet and the great C major Quartet stand unique in their impressive power over player and listener alike.

Dvorak was not only a prolific writer, but has a peculiar claim to recognition by reason of the pronounced national character which is stamped on all his eight String Quartets. He pours out his wholesome, vigorous, and sometimes touching music certainly without effort—one may even say with not a little of Schubert's "amazing facility." His choice of subject-matter seems to trouble him but little; nevertheless, he can rise to great heights and hold us in a surprisingly powerful grip when he chooses. In judging of Dvorak's works it must always be remembered that a large amount of his Chamber music was written without any immediate prospect of a public performance or without receiving any alterations such as judicious criticism might have suggested. An inexhaustible wealth of melodic invention and a rich variety of colouring are the qualities which most attract us, to which may be added a certain unexpectedness, from which none of his works is wholly free. The imaginative faculty is strongly developed, so that he is at his best when treating subjects in which the romantic element is prominent.

The contribution of Brahms to Chamber music was very great. The individual character of his ideas and the intellectual qualities of his nature certainly stand in the way of his overcoming opposition and gaining the sympathies of the large mass of the musical public. His deep, brooding earnestness, and his abstrac-

tion from external things, absorb him so completely in his idea that he sometimes loses his feeling for beauty and sound; with him beauty seems to hold a subordinate place to expression, and a certain heaviness is in consequence occasionally met with in his harmony, which hinders the popularity of his works. Brahms, however, achieved a mastery of Chamber music which places him unrivalled next to Beethoven.

Tschaikowsky, an attractive composer and strange personality, was one of the most remarkable of Russian musical geniuses. His compositions, viewed as a whole, bear the impress of the Slavonic temperament—fiery exaltation on a basis of languid melancholy. He is fond of huge and fantastic outlines, bold modulations, and strongly marked rhythms, of subtle melodic turns and exuberant figuration, and he delights in gorgeous effects of orchestration. His music everywhere gives the impression of genuine spontaneous originality. His Chamber music was written in the early part of his career, when it might be said that he was under the influence of the Liszt school. About 1881 he wrote his one Trio, which he dedicated to Nicholas Rubinstein. It is interesting to hear how he himself criticises it. "I fear," he says, "I may have arranged music of a symphonic character as a Trio instead of writing directly for my instruments. I have tried to avoid this, but I am not sure whether I have been successful." Tschaikowsky did not like composing Chamber music in which the pianoforte was included. His accoustic apparatus, he said, was so ordered that he could not endure the combination of pianoforte with violin and 'cello, as the *timbre* of the instruments did not blend. Tschaikowsky is not alone in this view; many real lovers of music share his opinion about the pianoforte in combination with strings.

In the words of Sir Alexander Mackenzie, writing for a String Quartet is at once the simplest and most difficult mode of utterance a composer can choose, the severest test of his gifts to which he can subject himself. There is no wealth of colour to hide defective drawing, nor overpowering sonority to cover weak part-writing, nor has mere virtuosity any but an undesirable place. Intrinsic value of the themes and inventive power in their treatment count for everything. Restricted as the medium may appear to be, with but few exceptions all the famous composers have been content to view the String Quartet as an all-sufficient form wherein to express their most inspired thoughts. The essence of Quartet writing is independence—the free speech of each instrument. There should be no predominant partner. The distribution of parts as opposed to mere accompaniment must be equally liberal in individual interest.

As to performance, unanimity of expression, finesse, light and shade, and all the other subtleties are only acquired by long and patient practice. The secret of success lies in close intimacy and

self-effacement. Hence it need hardly be said that the most brilliant executants are not necessarily the best, or even passable, Quartet players.

The revival of Chamber music has been very great in this country. The String Quartet in four solid movements is not of great interest to the ordinary listener nowadays; unless he is an enthusiast on the subject, he finds it rather beyond him. Some of our living British composers have been wise in realising this attitude of mind, and have consequently written quite a number of one-movement works. They are generally short and bright, and they tend to lighten String Quartet concerts. They will do much to revive the interest in this department of music. Many of these gifted writers have been educated in the Royal Academy of Music, and are composing striking and effective works. Folk-tunes also have been largely drawn upon with most excellent results, and in this way we are gradually building up a distinctive British school of writing. The breaking away from the modern Germanising influence—or, indeed, so far as that goes, from any foreign influence—is a most healthy sign, and ought to bring out our own national characteristics. If Britain can do this, it will be her notable contribution in her own way and in her own idiom to the progress of musical art. In Chamber music you usually get clean and pure music, free from cheap effects and superficial devices. The present generation is doing splendid work in giving us notable examples of such Chamber music, and these productions must have the happiest effect on British music.

This view is endorsed by what recently appeared in one of our newspapers. "It is unquestionable," says the writer, "that of late years our younger composers are showing a decided gift for Chamber music. The most interesting and promising work of war time has been almost exclusively confined, by a certain section of writers, to this domain, and very well have they acquitted themselves. It might even be said that by their insistence a definite school of British Chamber music has had its foundations well and truly laid. There are at least half a dozen composers whose thoughts are seriously inclined, and whose technique is ripe and accomplished, proceeding from strength to strength in their mastery of a form of composition that can only be effective when skill and inspiration are forthcoming, and these essentials are generally existent."

A great work is being done for our music by the first-rate Quartet players who are quite common to-day, and by the well-trained ensemble classes in our schools of music. Their playing together, and giving us all the chance of hearing the various masterpieces, the self-effacement that is required if they are to be perfectly performed, all this is not only beneficial to their own character, but is an all-round training which cannot be gained in any other way.

Club Doings.

It veritably seemed as if the Genius of Perversity interfered in all the arrangements for the programme at the Social Meeting on December 13th, for everything went wrong, beginning with a letter which miscarried! Illness did the rest, so that by the time the evening arrived very few of the original proposals survived. Thanks, however, to Miss Fanny Davies, to Miss Edith Abraham, who most gallantly stepped into the breach at the eleventh hour, and to Mr. Sinclair Logan, who at an equally late period supplied the place of Mr. Percival Driver, everything went off successfully, and everybody seemed pleased. Miss Fanny Davies's solos were Toccata and Fugue in D, by Bach; Romance in F sharp and Novelette in D, by Schumann; Etude in C sharp minor, Op. 2, by Scriabin; Tone Poem, Op. 1, No. 8, and Fragment Lyrique, Op. 24, by Metner; "La Toupie," by Rébikov; and "Souvenir d'Enfance," by Moussorgsky. Miss Abraham played Fugue in C (unaccompanied), by Bach; "Londonderry Air," by G. O'Connor Morris; "The Leprechaun's Dance," by Stanford; and Hungarian Dances, Nos. 6 and 7, by Brahms-Joachim. Mr. Sinclair Logan, accompanied by Mr. Newell, sang "Don't our children cause us worry," by Bach; "The Wraith," by Schubert; "The Vagabond," by Vaughan-Williams; "The King's Herald" and "Beauty and Time," by W. Wolstenholme; "Requiescat," by Sinclair Logan; "And so I made a Vilanelle," by Cyril Scott; and "The Crow," by Stanford. Towards the close of the evening the President, Mr. Edward W. Nicholls, expressed the thanks of the Committee to the artists.

The Annual General Meeting was held at the Royal Academy of Music on January 31st, 1918, Mr. Edward W. Nicholls in the chair. The minutes of the Annual General Meeting of February 3rd, 1917, having been read and signed, the Secretary read the following Report:—

The Committee begs to present its twenty-eighth annual Report.

Notwithstanding the stress of the times, the activities of the Club have been well maintained during the year. Branch A has held three social and musical evenings. On March 8th, Mr. Ernest Fowles delivered a lecture entitled "Sketches from the Front," by "One on the Spot," which was illustrated by lantern views, and was much enjoyed by all present. As Mr. Fowles always gives this lecture in aid of the Red Cross work, the Committee voted £4 4s. towards that object.

At the meeting on July 10th there was a programme of music, as follows:—Poem for violins and violas (Harry Farjeon); leaders—the Misses Edith Abraham, Evelyn Cooke, Peggy Cochrane, Dorothy Chalmers, and Katie Goldsmith, conducted by the composer. Songs—(a) "Slumber Song to the Madonna" (Morfydd Owen), (b), "Mister Rain" (Morfydd Owen), (c) "Mon joli Bateau" (Gabriel Grovlez), and (d) "Dors, mon p'tit n'Amour" (Gabriel Grovlez), Miss Morfydd Owen, accompanied by Miss Ethel Bartlett. Pianoforte—(a) "The Island Spell" and (b) "Moon Glade" from "Decorations" (John Ireland), (c) "La Cathédral engloutie" (Debussy), and (d) "Pavane pour une Infante defunte" (Ravel), Miss Lily West. Sonata No. 2 in A minor for violin and piano (John Ireland), allegro—poco lento,

quasi adagio—in tempo moderato—con brio, Mr. Philip Cathie and the composer. Folk-songs—(a) "The Sleeping Beauty," (b) "The Maiden's Dream—or Diggin' Tatars," and (c) "Sunday Morn" (arranged by Frederick Corder), Miss Morfydd Owen. Violin—(a) "From the North," Nos. 2 and 3 (Mackenzie), and (b) "Rapsodia Piemontese" (Sinigaglia), Mr. Philip Cathie, accompanied by Miss Bartlett.

The programme of the meeting on December 13th consisted of the following items:—Toccata and Fugue in D (Bach), Romance in F sharp and Novelette in D (Schumann), and a group of five Russian pieces for the pianoforte, played by Miss Fanny Davies; Fugue in C (Bach) and a group of shorter pieces for the violin, played by Miss Edith Abraham; and songs by Bach, Schubert, Vaughan-Williams, Wolstenholme, Sinclair Logan, Cyril Scott, and Stanford, sung by Mr. Sinclair Logan, accompanied by Mr. Newell.

The attendance at all these meetings has been very satisfactory, and the arrangements have met with general approval. The Committee desires to place on record its obligation to the kindness of the several artists mentioned above.

The Committee takes this opportunity of saying that, in order to conform to the spirit of the Food Controller's policy, it has felt it imperative to modify the usual arrangements for refreshments at the meetings of the Club, and until conditions shall improve to confine the same to coffee and cakes handed round during the interval. Members will doubtless understand and appreciate the reason for this decision.

Branch B has held two successful meetings. That on July 12th took the form of an outing to Hampton Court, which was much enjoyed. On November 13th there was a very largely-attended meeting, the programme of which consisted of a short concert, followed by a dance. In connection with Branch B, also, a debating society has been formed, which has made a most encouraging start; while it may be noted, in addition, that the students of the Academy have issued a new journal, called the *Academite*. This, though largely under the auspices of Branch B, is not an undertaking of the Club.

The Committee acknowledges with gratitude the kindness of the Royal Academy of Music in allowing the use of the Duke's Hall for the social meetings, a room for Committee meetings, and the help and courtesy shown in so many ways in regard to the relations of the Club and its Alma Mater.

Thirteen new members have been elected during the year to Branch A and thirty to Branch B. The numbers now stand:—Branch A, gentlemen, 175 (of whom thirty-nine are serving with the colours); ladies, 230; hon. members, four; Branch B, 110; total, 519; as compared respectively with 187, 231, and eighty last year—total, 498.

The Committee regrets the loss by death of Mr. Sydney Blakiston, a highly esteemed member of the Club and of the Committee, and a professor of the Academy; and also of Miss Oliveria Prescott, who was a member for many years. To the growing record of the toll exacted by war must be added with sorrow the name of Leonard Hart, whose interest in the Club was manifested in the sincerest way, and whose young widow and family will command the sympathy of all. There are yet others who, although not members of the Club,

were educated at the Royal Academy of Music, and whose fall in action may be fitly recorded here with pride in their patriotic sacrifice: Hubert Kiver, W. H. Bambridge, W. Rolph Botting, and Gilbert Bolton.

In conformity with a resolution passed at the last Annual General Meeting, the Committee bought £200 of the 5 per cent. War Loan, selling for that purpose the Midland Railway Stock already held, and making up the balance of purchase out of current account. Although this somewhat straitened the finances, the Committee feel that its action was fully justified from every point of view. In connection with this transaction, grateful acknowledgment has to be made of the sound advice and practical help afforded by the President—Mr. Edward W. Nicholls—in conjunction with Sir Edward Cooper and Mr. Alfred Waley.

Again there has been some slackness in paying subscriptions, which, added to the lengthening list of members in H.M. forces who are not called upon for their subscriptions, has hampered the Club to some extent; but, on the whole, the Balance Sheet may be regarded as satisfactory.

Under the rules, the following officers retire and are not eligible for re-election during the ensuing year:—The President, Mr. Edward W. Nicholls; four Vice-Presidents, Sir Edward Cooper, Mr. Frederick Corder, Mr. Tobias Matthay, and Sir A. C. Mackenzie; four members of the Committee, Mr. Thomas B. Knott, Lieutenant Brian Nash, Mr. Sydney Robjohns, and Mr. J. Edward Hambleton. The Hon. Treasurer, the Secretary, and the Hon. Auditors also retire, but are re-eligible.

The President, in moving the adoption of the Report, remarked on some of the principal points therein. Dr. Richards seconded the motion, which was carried unanimously.

The audited Balance Sheet was presented.

BALANCE SHEET FOR 1917.

Dr.				£	s.	d.
To Balance from last Account	...	...	...	47	0	6
„ Subscriptions (Gentlemen)—				£	s.	d.
1916, 9 at 10s. 6d.	...	...	...	4	14	6
1917, 90 „	...	...	...	47	5	0
1918, 9 „	...	...	...	4	14	6
				56 14 0		
1914, 1 at 7s. 6d.	...	...	...	0	7	6
1915, 1 „	...	...	...	0	7	6
1916, 3 „	...	...	...	1	2	6
1917, 22 „	...	...	...	8	5	0
1918, 4 „	...	...	...	1	10	0
				11 12 6		
„ Subscriptions (Ladies)—						
1915, 2 at 7s. 6d.	...	...	...	0	15	0
1916, 19 „	...	...	...	7	2	6
1917, 123 „	...	...	...	61	2	6
1918, 24 „	...	...	...	9	0	0
				78 0 0		
Carried forward				£193	7	0

	Brought forward	£	s.	d.
To Subscriptions (Branch B)—	193	7	0	
1917, 98 at 5s.	24	10	0	
1918, 36 „	9	0	0	
		33	10	0
„ Receipts from Social Meetings		13	18	3
„ Dividends on Midland Railway Stock	3	7	10	
„ „ War Loan (£200) „	4	18	8	
		8	6	6
„ Sale of Midland Railway Stock		165	7	3
		£414	9	0
Cr.		£	s.	d.
By Printing		5	1	8
„ Club Magazine		35	6	6
„ Social Meetings (Refreshments)		42	9	0
„ „ (Room Attendants, etc.)		18	0	6
„ „ (Expenses on March 8th)		5	5	0
„ Salary of Secretary		50	0	0
		£	s.	d.
„ Branch B—Clerical Assistance, 1916	2	2	0	
„ „ „ „ 1917	5	5	0	
		7	7	0
„ Postages and Petty Cash		16	17	8
„ Cheque Book		0	2	0
„ Purchase of £200 5 per cent. War Loan		189	18	2
„ Balance in hand		44	1	6
		£414	9	0
ESTIMATED ASSETS—		£	s.	d.
£200 5 per cent. War Loan at Subscription Price	190	0	0	
Balance in hand	44	1	6	
Subscriptions owing, estimated at	18	0	0	
		£252	1	6
PROSPECTIVE LIABILITIES—		£	s.	d.
Subscriptions in advance	24	4	6	
Donation to Students' Aid Fund	10	10	0	
Excess of Assets over Liabilities	217	7	0	
		£252	1	6

OUTSTANDING SUBSCRIPTIONS—

103 Subscriptions (58 Members) £43 13 6

We have this day examined the above Accounts, with the Vouchers appertaining thereto, and find the same to be correct, the balance carried forward being £44 1s. 6d. We have also had shown to us the Certificate for £200 in the 5 per cent. War Stock, 1929-47.

H. J. TIMOTHY, } Hon.
JAS. WALSH, } Auditors.

January 24th, 1918.

Mr. Knott moved that the Balance Sheet be passed, which was seconded by Mr. Frank Bonner and carried.

The Committee submitted the following nominations:—As President, Mr. Ben Davies; as Vice-Presidents, Mr. Alfred Gibson, Mr. Charles Macpherson, Mr. Edward W. Nicholls, and Mr. Louis N. Parker. These were unanimously approved and duly elected. The voting for members of the Committee resulted in the election of Mr. A. J. Hadrill, Mr. Frederick Moore, Mr. H. J. Timothy, and Mr. Rowsby Woof. Mr. C. Stiebler Cook and Dr. Sydney Scott were elected Hon. Auditors, Mr. Charlton Speer and Mr. J. Percy Baker being re-elected as Hon. Treasurer and Secretary respectively.

Mr. W. J. Kipps moved a vote of thanks to the retiring President and other officers for their services during the year, which was carried unanimously.

Branch B held their Annual General Meeting at the R.A.M. on January 26th, Mr. Thomas B. Knott in the chair. The Hon. Secretary read the following Report of the Committee for the year 1917:—

“The Committee are happy to record a very considerable progress during the past year, and this notwithstanding many adverse circumstances, such as the absence on active service of most gentlemen members of Branch B.

“The total membership is at present 160, as against seventy-nine in 1916; but as fifty of these joined last term, they are counted as members for 1918.

“Two social meetings have been held, and both were largely attended. There was also a pleasant day's outing at Hampton Court.

“Much interest has been aroused by two new activities—Branch B was able to assist very considerably, firstly, in founding a students' journal, the *Academite*; and, secondly, a debating society, on the progress of which Mr. Paul Kerby will make a statement.

“The Committee desire to take this opportunity of thanking those members and friends who have assisted them as performers at the meetings or in various other ways.”

Mr. Kerby then reported on the very satisfactory beginning of the R.A.M. Club Debating Society, and the usual business matters were conducted without incident.

There followed a stirring lecture by Dr. Stanton Coit on “Nationalism in Art.” Dr. Coit pressed strongly for the necessity of living the fullest lives possible, of taking broad views, and being really interested in the great events of the times. Thereby we, as musicians, would strengthen our individualities, and perhaps succeed in giving expression to an art which would bear the stamp of our nationality. Such an art would be of far more importance in its influence on our own country than could be any foreign achievements of like nature, however great.

A short discussion then took place concerning various points raised in the lecture, and the proceedings were terminated by votes of thanks to Dr. Coit and to Mr. Knott for kindly taking the chair.

There was a large attendance at a social meeting held on February 5th. Members of the R.A.M. Dramatic Class presented a short play, entitled “The Story of Corporal Bell.” The remainder of the evening was spent in dancing.

Mems. about Members.

Mr. W. W. Starmer lectured before the Musical Association on November 6th, his subject being "The Clock Jacks of England." The lecture was illustrated by some lantern pictures.

The adjudicators at the Stratford and East London Musical Festival in April included Mr. James Bates, Mr. Ernest Fowles, Mr. Frederick Corder, Mr. Alfred Gibson, and Mr. Charles Reddie.

Mr. W. W. Cobbett has offered a prize of twenty guineas for the best toned violin by a British maker.

The adjudicators at the South and West London Musical Festival in March included Mr. Ernest Fowles, Mr. J. Percy Baker, Mr. Alfred Gibson, Dr. McNaught, and Mme. Edith Hands.

On January 31st, at Queen's Hall, Sir Alexander Mackenzie, on behalf of the subscribers, presented Major Mackenzie Rogan with a chiming grandfather clock, a cheque, and an album in commemoration of his fifty years' service. At the accompanying concert the following pieces were performed, each conducted by its composer:—Sir Alexander Mackenzie's "Britannia" overture, Mr. Edward German's "Tempter" Suite, and three of Sir Frederic Cowen's Old English Dances.

Mr. J. B. McEwen's "Foundations of Musical Aesthetics" and Mr. Charles Macpherson's "Short History of Harmony" have been published by Messrs. Kegan Paul, Trench, Trubner & Co.

On November 17th, Mr. Ernest Fowles gave a lecture on "Music: its Use and Abuse," before the Tonic Sol-fa Association, at 186, Aldersgate Street, E.C., Lieutenant-Commander J. Kenneth Curwen, R.N.V.R., being in the chair.

The *Musical Herald* for January contained an article by Mr. Sydney Robjohns, "Some Hints on the Violin Examinations of the Associated Board."

Mr. W. W. Starmer contributed an article on "A Famous British Bell Foundry" to the February number of the *Musical Times*.

"Some Plain Words" was the title of an article by Mr. Frederick Corder in the *Musical Times* for January.

At the Queen's Hall Ballad Concert, on January 19th, all the instrumental and many of the vocal items in the programme were drawn from the works of Mr. Edward German.

Miss Muriel Jones was down to adjudicate at an Eisteddfod at Bargoed on Easter Tuesday.

The pupils of Mr. Harry Farjeon supplied with their compositions the whole of the programme at his concert, on February 11th, at Steinway Hall.

Mrs. Ernest Heasman gave a Chopin recital at Harpenden on January 19th in aid of the British Red Cross Society, and two days later, at the same place, her pupils gave a concert.

At the teachers' week of the Music Teachers' Association, Mr. Stewart Macpherson delivered a course of lectures upon "Articles of the Teachers' Creed" and Mr. James Bates lectured on "The Training of Children's Voices."

Amongst other lectures delivered by Mr. Macpherson, we note one on October 27th to the Bexhill Branch of the Music Teachers' Association on "What should be the Aims and Ideals of the Teacher?" and one on November 10th to the Liverpool Branch on "Apprecia-

tion." He also gave a lecture recital on "Nature and Poetry in Music" to the Children's Concert Society of Manchester on the afternoon of November 10th, when the audience consisted of about 1,000 children. Moreover, at the request of the London Dalcroze School, he is giving this term and next a course of about twenty-four lectures on "The Development of Style and Form in Instrumental Music from Bach to the Present Day" to the professional pupils of the school.

Part III. of "Aural Culture," by Mr. Stewart Macpherson and Mr. Ernest Read, is in the press, and will shortly be issued by Messrs. Joseph Williams, Limited.

Sir Frederic Cowen has been recently appointed to the staff of the Guildhall School of Music, as Professor of Opera.

Miss Katie Goldsmith gave a violin recital at Wigmore Hall on March 6th.

Congratulations to Mr. Bernard Cleaver-Howard on his marriage to Miss Alice Manderston Howard Williams, only daughter of the late Lieutenant-Colonel Howard Douglas Williams.

A new book by Mr. Ernest Fowles, "Harmony in Pianoforte Study," has just been published by Messrs. J. Curwen & Sons.

Mr. Ernest Read is now a cadet in the R.G.A.

New Music.

Beringer, Oscar.

"Bells," for the Piano (Augener, Ltd.)

Driver, F. Percival.

Four Sketches for the Piano (Anglo-French Music Co., Ltd.)

Foster, Myles B.

"The Sea Patrol," a Song for Sailors (Weekes & Co.)

Macpherson, Charles.

"Jesu, Lord of Life and Glory," Anthem for three Sopranos (Novello & Co.)

Phillips, Montague F.

"Wild Flowers," Song (Chappell & Co.)

Scott-Baker, H.

Seaside Suite for the Piano (Elkin & Co.)

Turner, Olive.

"Somebody's Coming To-day," Song (Boosey & Co.)

"The Hill by the Sea," Song (Cramer & Co.)

"Life is Like a Song," Song "

West, John E.

"Come, Jesu, come," Anthem for Boys' Voices (Novello & Co.)

Organ Recitals.

Gostelow, Mr. F., at Luton Parish Church (November 21st).

Hadrill, Mr. A. J., at Holy Trinity, Eltham (December 15th).

Scott, Dr. Sydney, at St. Matthew's, Denmark Hill (November 17th).

Starmer, Mr. W. W., at St. Mark's, Tunbridge Wells (February 9th).

Our Alma Mater.

The Chamber Concert at the Duke's Hall on November 5th opened with a performance of three movements from Mozart's String Quintet in G minor, No. 3, by Mr. Paul Beard, Miss Marjorie Holloway, Miss Florence Lockwood, Mr. John Fisher, and Miss Yvonne Morris. The programme also included a couple of movements from Sir A. C. Mackenzie's Pianoforte Quartet in E flat, rendered by Miss Dorothy Howell, Miss Gladys Chester, Mr. Fred Garrity, and Miss Hilda Clarke. The Principal's name also appeared later as the composer of music to "Queen Mab," by Thomas Hood, and "The Confession," by Thomas Ingoldsby, the poems being recited by Miss Sybil Manwaring. Students' compositions were to the fore in a Pianoforte Caprice by Miss Eva Pain, who was her own interpreter, and two songs, "Water-lily" and "Dream Maid," by Mr. A. L. Sandford, which were sung by Mr. Sydney Ellis. Miss Norah Turner and Miss Edith Bartlett rendered the Scene and Duet, "Fu la Sorte dell'armi," from Verdi's "Aida." Miss Margaret Portch sang "Romance" and "Mandoline," by Debussy, three songs, "Billy and Me," "Summer-time in Athelney," and "Bluebells," by Montague Phillips, were rendered by Miss Dorothy W. Greene. Other performers included Mr. Bryden C. Monteith (first movement from Schumann's Sonata in G minor), Miss Joyce Ansell (Chopin's Barcarolle), Miss Vera Mitchell (two movements from Bach's Violoncello Suite in G), and Miss Doris Shopland and Miss May Bennett (Saint-Saëns' Scherzo for two pianofortes).

There was a second Chamber Concert at Duke's Hall on November 21st. The Theme with Variations from Tchaikowsky's Pianoforte Trio, Op. 50, was played by the Misses Dorothy Howell, Gladys Chester, and Doris Griffiths, and the first movement from Mozart's Quartet in F, No. 28, was played by the Misses Dorothy Chalmers, Delia Morris, Dorothy Barrie, and Hildegard Arnold. Performances were given of the first movement from Beethoven's Sonata in C minor, Op. 111, by Miss Kathleen Levi; of Vieuxtemps' Rondino in E for violin by Miss Gladys Chester; of Mozart's Pianoforte Sonata in A by Miss Desirée MacEwan; and of Corder's arrangement for two pianofortes of Weber's Invitation à la Valse by Messrs. Arthur Sandford and Leslie England. The vocalists were Miss Marguerite Lister, who gave some items from Liza Lehmann's "The Life of a Rose"; Miss Rene Blackie, who rendered two songs by Godard, "Te Souviens-tu?" and "La Paquerette"; and Miss Bessie Kerr, who gave "The Soldier's Wife," by Rachmaninov, and "The Dreary Steppe," by Grechaninov. A harp solo, "Le Jardin Mouillé," by J. de la Prèsle, was played by Miss Nancy Morgan. Two movements from a Pianoforte Sonata in E flat minor by Hazel Perman were rendered by the composer.

Performances of the Balcony Scene from "Romeo and Juliet" and the Forest Scenes in "As You Like It" were given in the Duke's Hall by some of the students, under the direction of Mr. Acton Bond, on November 28th and 29th. Owing to the circumstances of the war no scenery was employed. Miss Eleanor Street portrayed *Touchstone*, the clown. Miss Buntly Graham was *William*, in love with

Audrey, and Miss Gwen James was *Audrey*, a country wench in love with *William*. Miss Margaret Fletcher took the part of *Rosalind*. All the parts but one in "As You Like It" were taken by ladies. Miss A. Florence Randle as *Romeo* and Miss Enid Carrell as *Juliet* gave a rendering of the Balcony Scene.

The Orchestral Concert was given at Queen's Hall on December 11th. Mr. Bryan Monteith opened with a rendering of the solo part in the first movement from Beethoven's Pianoforte Concerto in E flat, Op. 73. The duet, "Fu la Sorte," from Verdi's "Aida," was sung by Miss Norah Turner and Miss Edith Bartlett. Miss Dorothy Chalmers played the first movement of Tchaikowsky's Violin Concerto, Op. 35. Miss Marguerite Lister sang "Let the bright Seraphim," with trumpet obbligato by Mr. John Solomon, and Miss Nettie Thomson gave a performance of the solo pianoforte in Stanford's Concert Variations, Op. 71. Mr. Paul Beard played the first movement of Vieuxtemps' Violin Concerto in E, Op. 10, and Mr. Arthur Sandford rendered Liszt's arrangement of Weber's Polacca. Students' compositions were represented on this occasion by a song, "Too Koo," by Arthur L. Sandford, sung by Miss Rene Blackie, and a group of three songs, "Doubting," "A Romance," and "The Fiddler's Fiddle," by Edmund T. Jenkins, which were sung by Miss Thelma Howarth. The orchestra was under the direction of Sir Alexander Mackenzie, as usual.

Academy Letter.

A very successful entertainment and tea was given in the Duke's Hall by the Directors on Monday, December 3rd, to a large number of wounded Colonial soldiers. The programme of music was provided by the following past and present students of the Academy, all of whom kindly gave their services:—Messrs. Maurice d'Oisly, Robert Radford, Roy Russell, Leslie England, and Arthur Temple; Misses Lily Fairney, Olive Turner, Winifred Boyce, Florence Cook, Peggy Cochrane, Marjorie Hermon, Bessie Kerr, Kate Lucas, Marjorie Perkins, Enid Revell, Florence Whitby, Mrs. W. H. Renaut, and the members of the Dancing Class.

At Queen's Hall, on January 31st, occasion was taken to celebrate the fifty years' service of Major Mackenzie Rogan, M.V.O., band-master of the Coldstream Guards. There was a presentation in the form of an album, a chiming grandfather's clock, and an envelope containing something that, as the Principal said, "had the unfortunate knack of flying even faster than time!"

The Principal gave three lectures on "War Music: Past and Present" at the Royal Institution on March 7th, 14th, and 21st, the musical illustrations being supplied by several of our students—viz., Miss Kate Lucas (trumpet), Mr. Sydney Ellis (vocalist), and Messrs. Leslie England and H. Warwick Braithwaite (pianoforte). Our Professor, Mr. Charles Phillips, also appeared, and his singing was much appreciated.

The Operatic Class gave two very successful performances, on March 14th and 16th, of a light opera, entitled "The Lover from Japan." The music has been composed by Arthur L. Sandford (Sir

Michael Costa Scholar), and the libretto is the work of Joan Tamworth, a past student. Mr. Henry Beauchamp and Mr. Cairns James were musical director and stage director respectively.

Dr. Frederick G. Shinn has been appointed Professor of the Sight Singing Classes, in place of Mr. T. B. Knott, who has relinquished the care of these after more than ten years' service.

We heartily congratulate Mr. John Albert Sowerbutts, who was Stainer Exhibitioner here (1911-12), on being awarded the Military Cross.

Scholarships and prizes have been competed for and awarded as follows:—*Battison Haynes Prize*, Nettie M. Thomson; *Hine Prize*, Hilda Dederich; *Sainton-Dolby Prize*, Marjorie Perkins; *Rutson Memorial Prize*, Bessie Kerr; *Philip L. Agnew Prize*, Leslie H. England; *Fred. Walker Prize*, Marjorie Perkins; *Potter Exhibition*, E. Leslie Hindley; *Westmorland Scholarship*, Bessie Kerr; *George Mence Smith Scholarship*, Phyllis Birtles; *Goldberg Prize*, Bessie Kerr; *Sterndale Bennett Prize*, Kathleen Levi.

E. L. H.

The Editor Speaks.

Owing to the untoward circumstances of the times, it was deemed inadvisable to hold a Social Meeting of Branch A during last term; but it is intended to hold two in the course of the forthcoming term, one about the end of April and the other probably in July. Summer time will have come in then, and the lighter evenings may conduce to a better attendance than seemed likely of late.

Members are reminded that their subscriptions (10s. 6d. for town members and 7s. 6d. for country and lady members) were due on January 1st. If they have not already done so, would they be kind enough to remit as soon as possible to their respective Secretaries, in order to save the expense of a formal application?

The R.A.M. Roll of Honour is held over this time, but will be given in the next issue of the Magazine.

RULES OF THE R.A.M. CLUB.

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| Name. | I.—The name of the Club shall be "The R.A.M. Club." |
| Objects. | II.—The objects of the Club are (a) the maintenance of a friendly intercourse amongst those who have been or are students of the Royal Academy of Music, or who are in other ways connected with the Institution, and (b) to promote and provide entertainments and opportunities for the performance of concerted music, especially new compositions. |
| Membership. | III.—There shall be two Branches (A and B) of membership. Past Students, the President, Vice-Presidents, Directors, Members of the Committee of Management, Hon. Officers, Professors, Hon. Fellows, Hon. Local Representatives, the Secretary, the Lady Superintendent of the Royal Academy of Music, and such other persons in any other way associated with the work of the Academy as shall be invited by the Committee, shall be eligible as Members of Branch A only. Present students of the Royal Academy of Music shall be eligible as members of Branch B only. Licentiates (not having been students) of the Royal Academy of Music shall be eligible as members of Branch A, but the total number of such members shall not exceed twenty in all, nor may more than five such be elected in any one year. |
| Continuance of Membership. | IV.—A Member shall be entitled to continue connexion with the Club, notwithstanding the relinquishment, subsequent to election, of any position which constituted eligibility. |
| Classification of Members. | V.—Members of Branch A shall be Town Members, Country, and Lady Members, and Honorary Members. Town Members shall be those residing within a radius of fifteen miles from Charing Cross; Country Members shall be those residing beyond that distance. For Hon. Members see Rule XXII. |
| Subscriptions. | VI.—Branch A. The Annual Subscription shall be for Town Members, Half-a-guinea, and for Country, and Lady Members Seven-shillings-and-sixpence.
Branch B. The Annual Subscription shall be five shillings. |
| Subscriptions due. | VII.—Subscriptions shall be due in advance on 1st January in each year. Any Member failing to pay the amount by the 31st March following, may be struck off the books of the Club at the discretion of the Committee, but such Member shall still be liable for the subscription for the current year. |

Resignation. VIII.—Members wishing to retire from the Club must give notice of their intention, in writing, to the Secretary, on or before 31st December, otherwise they shall be held liable for their Subscription for the ensuing year.

Officers. IX.—The Officers of the Club shall consist of a President, not more than twelve Vice-Presidents, a Committee for each Branch, a Secretary, an Hon. Assistant Secretary, an Hon. Treasurer, and two Hon. Auditors.

Management. X.—The management of the Club shall be vested in a Committee elected by and from the members of Branch A, assisted by a Students' Committee elected by and from the members of Branch B. These shall be elected as provided by Rule XI., and for all purposes except those named in Rule XXV. four shall form a quorum. The President of the year shall be *ex-officio* a member of the Committee.

Election of Officers. XI.—Each Branch shall hold an Annual General Meeting, at which officers shall be elected, who shall assume office immediately on election.

The President and the four Senior Vice-Presidents shall retire in each year, and shall not be re-eligible to the same office for a period of twelve months. The Hon. Treasurer, the Secretary, the Hon. Assistant Secretary, and the Hon. Auditors shall also retire annually, but shall be re-eligible.

The Committee of Branch A shall consist of twelve male members, of whom not less than nine shall be Past Students. The four senior members shall retire in each year, and shall not be re-eligible to the same office for a period of twelve months.

The Committee of Branch B shall consist of twelve male or female members, of whom the four Senior members shall retire in each year, but shall be re-eligible.

The members of Branch A shall at their General Meeting elect the President, four Vice-Presidents (on the nomination of the Committee), four ordinary members of Committee, the Secretary, the Hon. Treasurer, and Hon. Auditors.

The members of Branch B shall at their General Meeting elect four ordinary members of their Committee, and an Hon. Assistant Secretary.

Each of the above Committees shall delegate two of its male members to represent its views upon the other, but such delegates shall not be entitled to vote, except at their own Committee meetings.

The Committee of Branch B shall have power to co-opt two members of Branch A.

Nomination. XII.—The Committee shall make nominations to the offices of President and Vice-President to be submitted for confirmation to the Annual General Meeting of Branch A.

Nominations to the other vacant offices must be sent by Members five clear days before the date of the Annual General Meeting, at which they are to be elected.

Casual Vacancies.

XIII.—Any vacancy that may occur before the Annual General Meeting, in any office mentioned in Rule XI., may be filled up by the respective Committee, but the Officer so appointed shall not hold such office for a longer period than the remainder of the vacated term.

Member of Committee failing to attend.

XIV.—In the event of any Ordinary Member of either Committee failing to attend four consecutive Committee Meetings, such Committee shall have power to declare his place vacant and to fill it up in accordance with Rule XIII.

Scheme of Operations

XV.—The Scheme of Operations shall be as follows : Committee A shall arrange Meetings for the whole body, the Annual Dinner, the issue of the Magazine, deal with all matters of finance, and election of members. Committee B shall arrange, subject to the approval of Committee A, at least three Meetings per annum, and elect members for its own branch.

Annual General Meeting.

XVI.—The Annual General Meeting of Members of Branch A shall be held in January on such a day as its Committee shall appoint, in order to receive the Report of its Committee, to pass the Balance Sheet, to elect the Officers for the ensuing year, and to transact any other necessary business. Fifteen Members shall form a quorum at any General Meeting.

The Annual General Meeting of Branch B shall be held in January on such day as its Committee shall appoint, in order to receive the Report of its Committee, to elect Officers for the ensuing year, and to transact any other necessary business. Fifteen Members shall form a quorum at any General Meeting.

Extraordinary General Meeting.

XVII.—The Committee of Branch A shall have power to summon at any time an Extraordinary General Meeting, and shall be bound to do so within one month after the receipt of a requisition, addressed to the Secretary, and signed by at least fifteen Members, whose subscriptions are not in arrear, provided that such requisition clearly states the object for which the Meeting is to be called.

Notices.

XVIII.—Notices of General Meetings shall be issued a fortnight previous to the dates thereof, the business to be transacted being therein stated.

Candidates.

XIX.—The name of any Candidate for Membership to either Branch must be written on a Nomination Form (to be obtained of either of the Secretaries), together with the signatures of the proposer and seconder.

The proposer and seconder shall furnish to the Committee of Branch A, in writing, before the day of election, such information as that Committee may deem requisite.

Election.

XX.—The election of Ordinary Members shall be by ballot by the respective Committee, and be decided by a majority of votes. The Chairman of the Meeting shall not exercise his casting vote for this purpose.

A rejected Candidate shall not be re-eligible for six months.

New Members.

XXI.—On the election of a Candidate, notice shall be sent to him or her, together with a copy of the rules, and a request to pay the Subscription to the Hon. Treasurer of the Club.

Should the same not be paid within three months from the date of election, it shall be at the discretion of the Committee of the Branch in question to cancel the election.

In the case of Members elected on and after the 1st of October, their subscription shall cover the year beginning on 1st January next following.

No one, other than an Honorary Member, will be admitted to any of the privileges of the Club until the Subscription has been paid.

Honorary Members.

XXII.—The Committee of Branch A shall have power to nominate any distinguished musician as an Honorary Member of the Club.

The election of these shall only take place upon the affirmative vote of at least three-fourths of the Members present at a General Meeting.

Addresses.

XXIII.—Members shall furnish their addresses or those of their bankers or agents to the Secretary, and notices sent to such addresses shall be considered as duly delivered.

By-laws, &c.

XXIV.—Each Committee shall have power to pass by-laws for the conduct of its business, and to appoint Sub-Committees from among its own body to deal with particular and specific business.

Power of Expulsion.

XXV.—The Committee of Branch A shall have power to summon, at a fortnight's notice, any Member whom it may appear undesirable to retain in the Club.

Should the person so summoned fail to appear or to give a satisfactory explanation to the Committee, his or her name shall be removed from the list on the affirmative votes of two-thirds of those present. For this purpose a quorum of nine shall be necessary.

Meetings.

XXVI.—There shall be two or more Social Meetings Musical or otherwise, during each year, open to Members of the whole Club, and also three meetings at least open to Members of Branch B only. Guests may be introduced at any of these Meetings upon such conditions as the Committee may from time to time determine.

Other Meetings, whether Social or Business, may be arranged by the Committee under such conditions as in their opinion shall best serve the interests of the Club.

Annual Dinner.

XXVII.—There shall be an Annual Dinner to be held in July, open to Members of Branch A only, and each member shall be entitled to introduce two guests.

Club Magazine.

XXVIII.—There shall be a Club Magazine, produced under the direction of the Committee at least once each term, which shall be sent to all Members.

Alteration of Rules.

XXIX.—These Rules shall not be altered or rescinded except at an Extraordinary General Meeting of the whole Club.

Extracts from Recent Lectures.

"It is of no use to give children vowel exercises unless you have before you a clear idea of why you are giving them. You so often hear children say, after using exercises for some time, 'Oh that old thing again, I'm sick of it!' If they could feel themselves improving; if they could understand the object of the exercise, they would not say this. With the sense of progress, be it ever so slight with the feeling that in each lesson something is being gained, the singing class becomes what it should always be, one of the most fascinating subjects of the school curriculum."

F. C. FIELD HYDE.

"What are the benefits accruing from the child's attempts at Improvisation (*i.e.*, the first conscious exercise of the imagination in a creative direction)? They are threefold: first there is the actual pleasure of creating; secondly the child's initiative is encouraged; thirdly, he gradually becomes familiar with the fundamental ideas of musical shape and balance of phrase, from a truly *aural* standpoint, not as mere intellectual facts. Is it not true that the average piano-pupil only vaguely knows what 'phrasing' means? The pupil, however, who has tried to invent his own phrases, soon gains a practical (and not merely theoretical) knowledge of the meaning of the term and all that it implies."—STEWART MACPHERSON.

"It has been definitely stated, that like 'Deutschland über alles' the notorious 'Hymn of Hate' was originally written in the early

forties, to express the odium felt for Prussia itself, by the revolutionary author George Hervegh, a friend of Heine. Now if the statement be true, and there is no reason to doubt it, (because it has happened before) then the present-day author, Herr Lisaauer really only adapted it to suit the occasion. This vitriolic stuff was actually taught in the schools at the commencement of the war: may be that was not so easily done, because Herr Meyerhoff's uncouth, Strauss-like discords meander aimlessly about and over a large vocal compass.

"This 'Hymn of Hate' had its forerunner when France suffered humiliation in 1871, when the Master not content with having produced the legitimately patriotic and splendid 'Kaiser marsch,' descended so low as to publish the libretto of an opera (intended for music but never set) of the most vulgar scurrility, entitled 'Eine Kapitulation.' It is to be found in the ninth volume of his prose work and the principal characters represented are the most prominent French statesmen and generals of the day, while the chorus is supplied by the starving population called the 'Parisian rats,' creeping out of the drains to sing! Anything better calculated to wound a nation in its darkest hours is difficult to conceive. But then Wagner with exquisite taste, says in the preface, that he sketched it in what he calls 'a good-tempered hour' and as a 'cheerful break between serious work.' So we get a really instructive peep at his kindly nature, at the refining influence of *Kultur*; and may easily imagine the sort of Hymn—or what not—the author of 'Parsifal' might have produced had he been alive and in possession of his working faculties now!"

Sir A. C. MACKENZIE.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year—about November, February, and May—and is sent gratis to all members on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The Committee beg to intimate that those members of Branch A, who desire to receive invitations to the meetings of Branch B, should notify the same to Mr. Russell Chester, at the Royal Academy of Music.

Tickets for meetings at the Academy must be obtained beforehand as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.